Shojo Wonder Manga
Art School

Create Your Own
Cool Characters and
Costumes with Markers

Supittha "Annie" Bunyapen

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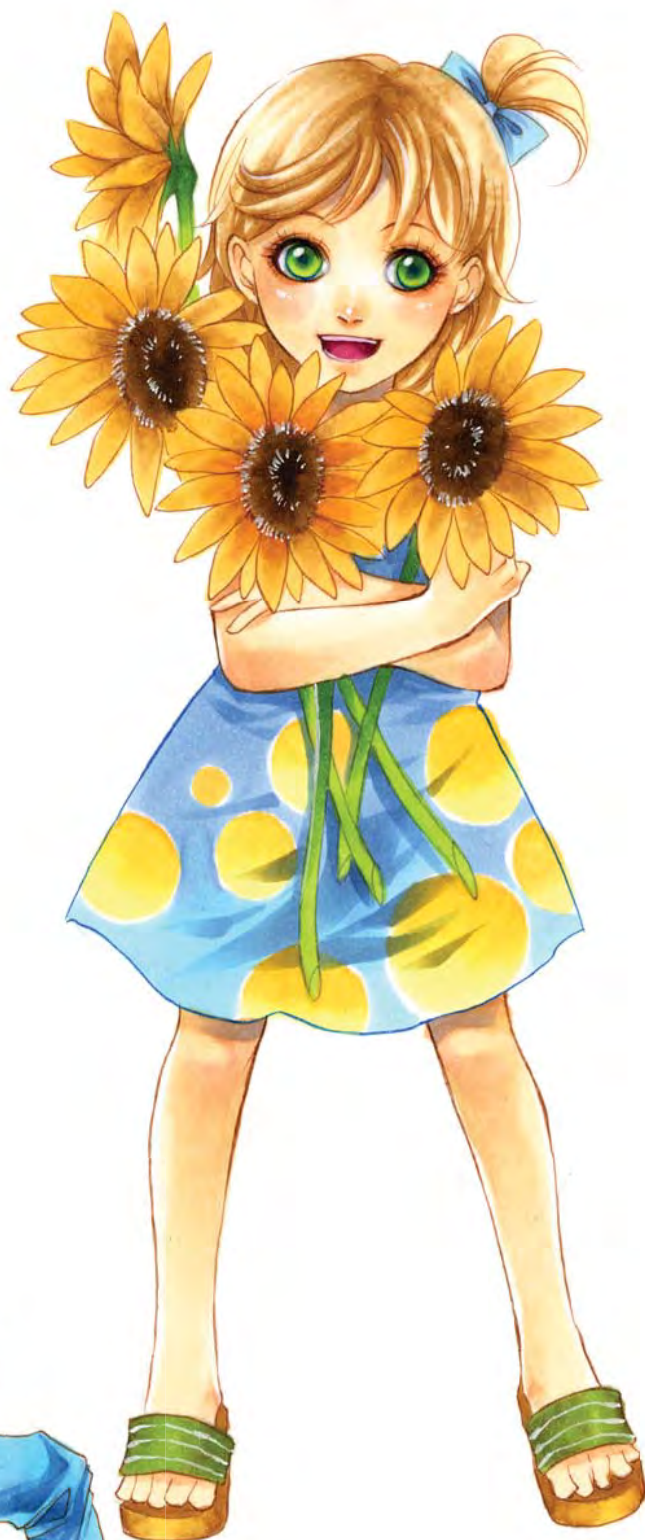
Demonstration
COMBINING MARKERS AND PAINT

While markers deliver the vivid, translucent quality of watercolor, acrylic mediums offer unique effects to your illustrations. The delicate mixture of markers and paint will make your characters and background really come alive.

MATERIALS

COPIC MARKERS
0-Colorless Blender, B21-Baby Blue, B23-Phthalo Blue, B24-Sky, B28-Royal Blue, B39-Prussian Blue, B60-Pale Blue Gray, B93-Light Crockery Blue, BG000-Pale Aqua, BG02-New Blue, BV000-Iridescent Mauve, BV20-Dull Lavender, BV23-Grayish Lavender, BV29-Slate, C4-Cool Gray No. 4, E000-Pale Fruit Pink, E11-Bareley Beige, E15-Dark Suntan, E18-Copper, E30-Bisque, E31-Brick Beige, E33-Sand, E35-Chamois, E42-Sand White, E59-Walnut, R11-Pale Cherry Pink, RV00-Water Lily, RV09-Fuchsia, RV21-Light Pink, RV32-Shadow Pink, V93-Early Grape, Y23-Yellowish Beige, YR14-Caramel

ACRYLICS
Naphthol Red Light, Titanium White, Ultramarine Violet, Yellow Ochre

FLUID ACRYLICS
Alizarin Crimson Hue, Transparent Yellow Iron Oxide

DRAWING TOOLS
cardstock paper

pencil

eraser

brown and gray 005 (0.2mm) waterproof, fine-point technical pens (Pigma Micron or Copic Multiliner)

gold marker pen (Sakura Pentouch Gold 0.7mm)

PAINTING TOOLS
nos. 2 and 4 rounds

1-inch (25mm) flat

crackle paste and Kroma Crackle Medium

glazing medium

1 SKETCH AND INK

Sketch the overall composition and ink with a gray 005 (0.2mm) waterproof technical pen on the main character's hair, wings and dress. The rest of the illustration (except the flowers in the background, which we'll leave in pencil) will be inked by a brown 005 (0.2mm) waterproof technical pen.

Basics of Hairstyles

When it comes to drawing hair, we mimic the styles from reality instead of copying every detail. When creating a hairstyle, consider each character's personalities and style preferences.

1 SKETCH THE HAIRLINE
Draw the hairline on the forehead. Place it between the top of the head and above the eyebrow.

2 DRAW THE ROUGH SHAPE OF THE HAIR
Draw a rough outline of the hair's overall shape. Roots of hair bangs should start from the hairline and follow the shape of the head.

3 ADD VOLUME AND ACCESSORIES
Refine the details and add some accessories. Consider the highlights and shadows when adding volume. Leave more negative space for the parts that have highlights on, and define more subtle details in the shadowy areas. Groups of individual strands add realism, but don't overdo it by drawing every single strand.

Vary Styles and Colors
From glamorous, high-body wavy hair to stylish spiky hair, there are endless styles to choose from. Try plain, natural styles, or get crazy with the color. Experiment and have fun with it!

Hairstyle and Color

From glamorous, high-body waves to wild spikes to green pigtails, there are millions of hairstyle choices for your characters. Stick with plain, natural styles, or go severe. Hair colors are just as diverse. Pick a color for your character and have fun with it!

glamorous and high-body

short and spiky

short and wavy

curly and cute

Demonstration
PAINTING TANNED OR ASIAN SKIN

Illustrations of Asian characters often depict narrow eyes and lightly-tanned skin. It is also common for Asian skin to have some yellow undertones. You can easily achieve these effects with just a few markers.

1 ADD THE FIRST COLORS TO CREATE FACIAL DEPTH

Sketch and ink your character with a brown or sepia 005 (0.2mm) waterproof technical pen. For the deepest shadow, shade the character's skin with Light Suntan and blend carefully with Bareley Beige. Add these first colors around the eyes and lips, under the lower lip, on the left side of his face, under his hair, and around his clothes. Use the Colorless Blender to fade the colors in some areas, if desired.

2 CREATE THE MIDDLE SHADOW

Since Asian skin requires yellow, use Baby Skin Pink as the middle tone. Paint almost all of the flesh, leaving some room for highlights.

3 PAINT THE SKIN'S BASECOAT

Slowly coat all of the flesh with Egg Shell. The basecoat allows you to subtly blend different colors without leaving unnecessary streaks or marks.

The Basic Human Body

What is the right proportion for your character? Does your character's body look wacky or unnatural? Body proportion and construction aren't as tough as you think. There are a few basic differences to be aware of between the genders and ages that will help you understand and draw the human body.

Manly Man or Pretty Boy?

Not every male character in manga is super masculine. Some males have a girlier look. Here are a few characteristics of pretty boys:

* Rounder faces with soft features, and longer hair

* Slender builds and smaller muscles

* Full lips, big eyes and long lashes

7 head

6 head

5 head

4 head

3 head

2 head

1 head
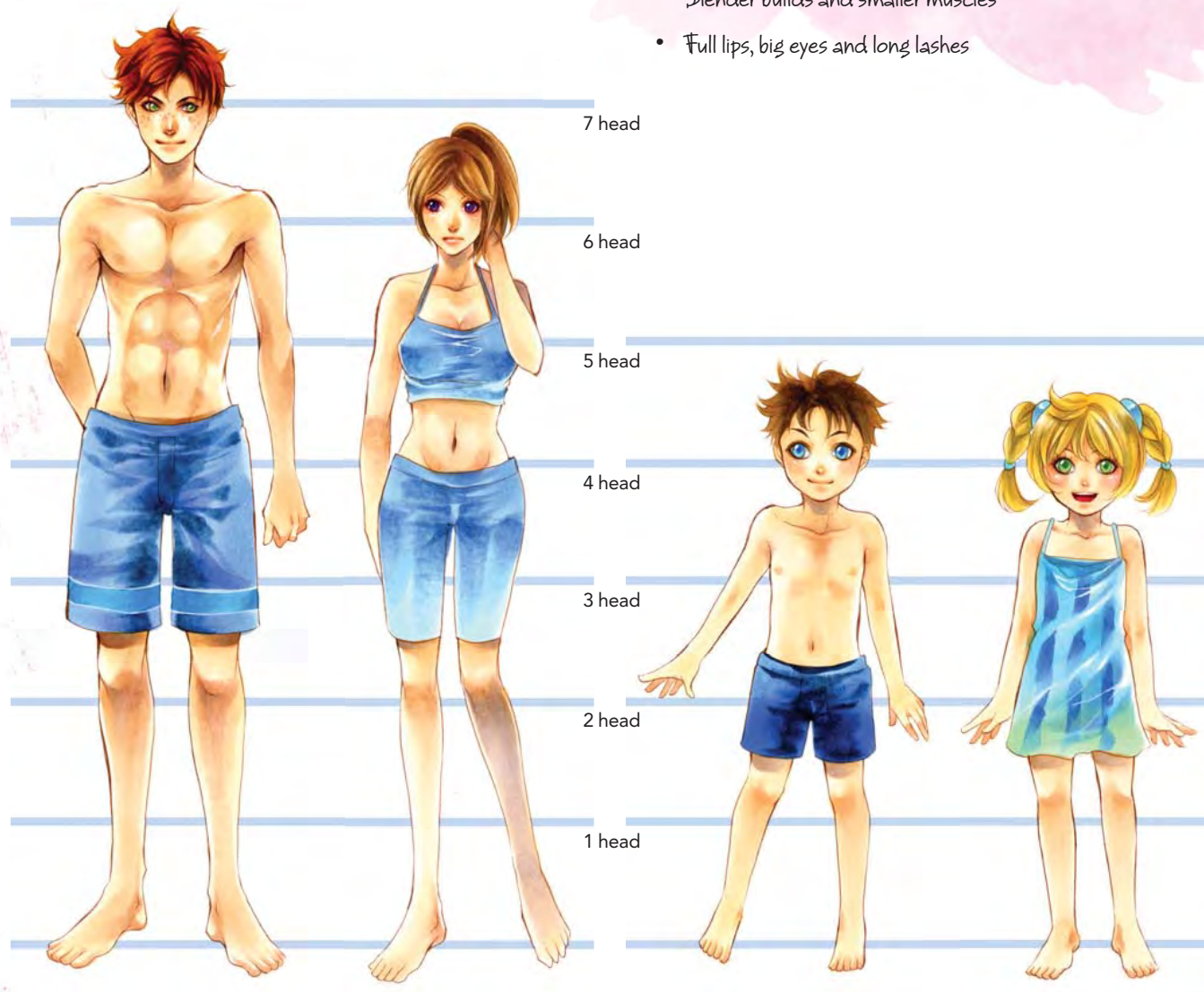
Male Adult Body vs. Female Adult Body

Normal adult figures are usually 7 to 8 heads tall (using the height of the head as a measurement), and females are usually shorter than males. Of course, the height for both genders is adjustable and should be based on your preference as an artist.

Male figures tend to look more masculine than females, while women tend to look smaller in comparison. A male's muscles and 6-pack are more visible compared to a female. Females usually don't have a 6-pack unless your character is super athletic. A female's body usually has more curves, especially at the breasts, waist and hips.

Kid Bodies

A typical kid is usually around 3 to 5 heads tall, depending on age. Head size is larger in proportion to other body parts. The younger a kid, the bigger the head.

Also, there isn't much difference between the body of a boy or a girl since their bodies aren't yet fully developed. They are usually drawn chubbier with less curves, regardless of gender.

3 PAINT THE HAIR

Paint the basecoat with Yellowish Beige and streak the shadows by using Baked Clay.

4 PAINT HIS SHIRT AND JACKET

From what you see, his personality is more relaxed and easy going, so avoid using strong colors. With the shirt, first establish the shadows with Blue Green and Duck Blue. Use Colorless Blender to soften some of the shadowy strokes. Coat Mint Green on all of the shirt areas. After the colors dry, emphasize the wrinkles by painting streaks of Blue Green and Teal Blue.

Think earthy, warm colors for his wool jacket. Paint Warm Gray No. 6 on the shadows, then fade the color with Colorless Blender. Apply Champagne on top of the jacket. Once all the colors dry, paint the wrinkles with Warm Gray No. 6 and Warm Gray No. 8. Darken the bend wrinkles at his joints.

5 CREATE THE SHADOWS ON HIS JEANS

For his jeans, first use Night Blue for shadows. Create tension and puffed wrinkles, especially at the groin and the legs of the jeans. Soften some of the wrinkles with Colorless Blender.

6 PAINT THE JEANS

Paint Light Crockery Blue on his left leg, which is moving toward the viewer. On the other leg, coat both Light Crockery Blue and Light Grayish Cobalt and blend them together. The deep shade of Light Grayish Cobalt will give depth to the right leg at the back.

Markers and Other Media

Mixing markers with other media can create amazing finished results. Play around with the acrylic mediums and tools we talked about earlier in the chapter. Use blank paper and write down the different combinations you try with markers. Then when you want to try something cool on a drawing, you will know what to expect.

Acrylic Clear Gesso Base
Gesso is a primer that can be applied to a surface before painting. With markers, I prefer to use gesso after finishing an illustration to create different textures. Use a ½-inch (13mm) or 1-inch (25mm) synthetic brush to apply gesso over your illustration. While it is still wet, use a brush or comb to create bumpy, rough textures. Once the gesso dries, apply watercolor washes, markers or translucent paint on top. Try this for background textures, fabrics, tree bark and pavement.

Heavy Body Acrylic Paint
Acrylic paints can give a nice final touch for your picture, especially in subtle parts where it is very difficult for markers to complete, such as fur, feathers, strands of hair, small leaves and flower petals. The paints can be used directly from tubes or mixed with retarder medium for slower drying. Multiple layers of paints can create texture and depth.

Gel Medium
The difference between gel medium and glazing medium is their bodies. Gel medium is a translucent acrylic paint that can be used for glazing, coating, creating textures, and more. Gel medium has a thicker body once it dries.

Paint the gel medium on your picture. While it is still wet, use a flat brush to create any texture you desire. Once it dries you will have clear plastic textures. Markers on top of the dried medium bring out its textured appearance. This technique is good for water effects, especially surface ripples.

Glazing Medium and Fluid Acrylics
Glazing medium can change the mood of your picture. Once applied, it gives a clear, translucent layer over your illustration. Mix the glazing medium with your color choice of fluid acrylics (test the color of the mixture before). Since the medium tends to dry pretty fast, use a 1-inch (25mm) flat and apply quickly. Once the paint dries, add more layers, either in the same color or different.
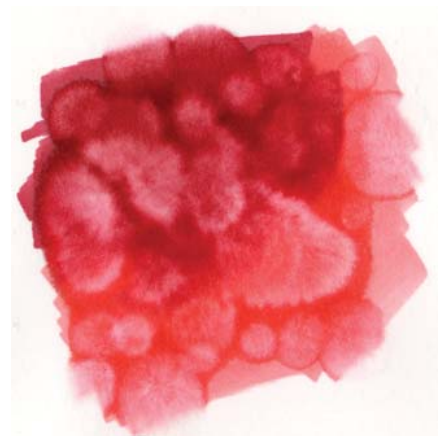
Rubbing Alcohol
If you are looking for a substitute for the Colorless Blender marker, rubbing alcohol is an inexpensive alternative. It's perfect for creating bubble effects. Sprinkle or drip rubbing alcohol over marker. The alcohol will fade the color areas it is dripped on and create bubble textures.

Belen the Elf Archer

Elves dress elegantly to depict their noble personalities—even their props and weapons. Embroider elven attire and props with extra delicate detail and patterns to show off these stately qualities.

MARKERS

Colorless Blender	Burnt Amber
Teal Blue	Bisque
Duck Blue	Sand White
Ice Green	Egg Shell
Flagstone Blue	Baked Clay
Dull Lavender	White Wax
Grayish Lavender	Lime Green
Cool Gray No.2	Spring Dim Green
Barely Beige	Verdigris

1 DESIGN THE POSE AND COLOR THE SKIN

Elven skin is usually pale and luminous. Paint her blushing cheeks and lips with Pale Cherry Pink and soften the color with Colorless Blender. Add Barely Beige on shadowy areas. Then apply Bisque as the middle tone and coat with Pale Chiffon as the basecoat.

4 PAINT THE TOP OF THE BODY

Start from the scalloped edges of the lace, gradient Spring Dim Green, Mignonette, and Barium Yellow. With Ice Green, apply a bunch of dots to create the effect of lace. For her top, darken the shadowy areas under her chest, in between the decorative patterns and the center of her belly with Marine Green.

8 COLOR THE FABRIC

Blend Pale Lemon and White Wax together over the fabric. Paint the additional parts at the back with Lime Green and Early Grape. Smooth the colors together until they blend nicely to each other.

12 APPLY THE FINAL DETAILS

Add a few more decorative patterns such as swirls on her attire with a gold 0.7 mm pen. Paint Cool Gray on the ground to depict her cast shadow. With a no. 2 round brush and white acrylic paint (or a white gel pen), create reflecting light on her nose, cheeks, lips, and eyes.

7 BEGIN WORKING ON THE HEADDRESS

Use strong but earthy tones for the headdress, starting with the feathers. Paint Cadmium Red at the tail of each feather. Make single strokes with Copper, and smooth them with Dark Suntan. Leave the middle of the feathers unpainted.

8 FINISH THE HEADDRESS AND ACCESSORIES

To suggest shadows and distance for the feathers, paint Light Grape and Early Grape on the feathers at the bottom. Use Dark Red to create fine shadows on the cap, then follow with Light Rouge on top. Blend Caramel and Brick Beige on the lion ears that stick out from the cap. With Sand, paint shadows on both his headband and decorative beads. Coat the areas with Golden Yellow. Design stripes and zigzag patterns on both objects with Light Rouge and Sky.

9 PAINT THE SCARF AND CAPE

For the scarf, start working on the part that wraps around his waist first. To make creases, paint shadowy streaks with Argyle Purple and soften the edges with Colorless Blender. Use Light Rouge to coat on top. Leave some room at the right for the reflected light, and then paint Soft Violet. Start from the area that is close to his waist. Blend Grayish Lavender, Light Grape, and Light Rouge together on the scarf at the back. For the cape, blend Grayish Lavender and Light Grape on the area.
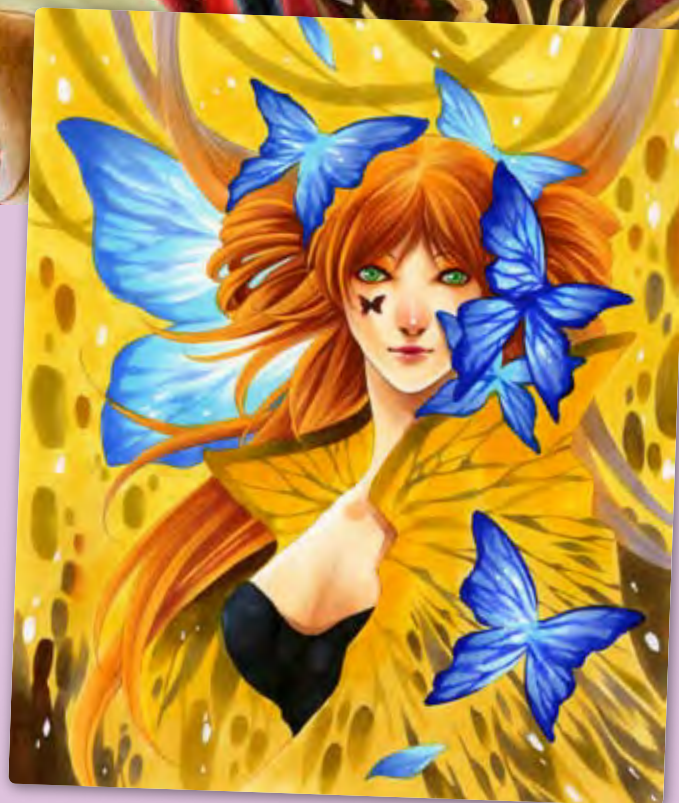
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Features

- Over 20 detailed step-by-step demonstrations in marker and mixed media (pen + ink, acrylic)

- Beautifully-rendered, colorful and original Japanese-style manga art

- Original manga characters with fun, funky personalities fill the pages

- Talented young author with fresh voice has huge online following— over 40,000 people follow her profile on deviantART

About the Author

Known as Ecthelian on deviantART for the past six years, Supittha "Annie" Bunyapen is a prolific young manga and cover artist of Thai descent whose site has received over 2.2 million pageviews, along with thousands of comments on and commissions for her work. She is a graduate of the Savannah College of Art and Design, and currently works in the game industry for Kiz Toys (http://www.kiztoys.com). She divides her time between her homes in South Carolina and Bangkok, Thailand. Her influences include the Japanese manga/Konami game artists Kojima Ayami and Ishigawa Fumi; Taiwanese manga, comic book and video game artist Jo Chen; yaoi manga artist Naono Bohra; writers J.R.R. Tolkien and the Brothers Grimm. She works in both traditional and digital media.

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